

CATALOGUE

OF

This Well-selected and Valuable Collection of

GALLERY AND CABINET

PAINTINGS,

BY

Ancient and Modern Masters;

Among which are

G. DOW	W. VANDEVELDE	VAN HUYSUM
MIERIS	E. VANDERNEER	RUYSDAEL
METZU	KARLE DU JARDIN	HOBBIEM
SCALKEN	BERGHEM	VANDERHEYDEN
TENIERS	LE NAIN	POELEMBOURG

S. ROSA	L. DA VINCI	RUBENS
REMBRANDT	ALBANO	P. VERONESE
L. CARRACCI	G. POUSSIN	GAROFALO
BELLINI	BEMBI	MANTEGNA

WEST	HAMILTON	PETTITOT
WILSON	STOTHARD	COOPER, &c.

Which will be Sold by Auction,

BY

Mr. PHILLIPS,

AT THE ABBEY,

On FRIDAY, the 10th of OCTOBER,

And following Day,

And on TUESDAY & WEDNESDAY, OCTOBER 14 and 15, 1823,

AT HALF-PAST TWELVE O'CLOCK PRECISELY.

TICKETS for VIEWING, (at One Guinea each, to admit Two Persons on any two Days except Sundays)---Also, TICKETS with CATALOGUES, to admit Three Persons every Day except Sundays, during the View and Sale, at FIVE GUINEAS EACH, may be had at THE ABBEY GATES; the Lamb Inn, Hindon; Messrs. Brodie and Dowding, and Mr. Earle's Libraries, Salisbury; Mr. Skelton's Library, Southampton; White Lion and York Hotels, Bath; Mr. Frost's Library, Bristol; Mr. Thomas's Library, Weymouth; Mr. Rutter's Library, Shaftsbury; Bath Arms, Warminster; the Black Horse, Antelope, White Hart, and Lamb Inns, Salisbury; the Gazette Office, Devizes; and at Mr. PHILLIPS's, No. 73, New Bond Street, London, where (and at the before mentioned places) the THREE CATALOGUES, printed by

CONDITIONS OF SALE.

- First* . . The highest bidder to be the buyer, and if any dispute shall arise between two or more bidders, the lot so disputed shall be immediately put up again and resold.
- Second* . . No person to advance less than 1s.—above five pounds 5s.—and so on in proportion.
- Third* . . The purchasers to give in their names and places of abode, and to pay down £25. per cent. if required, in part of payment of the purchase money.
- Fourth* .The lots to be absolutely cleared away, with all faults and errors of description, at the purchaser's expence, without reference to the identity of Subject or Master, within three days after the sale.
- Fifth* . . *As this auction is made on condition of prompt payment, the remainder of the purchase-money to be absolutely paid on or before the Delivery, in the manner to be arranged.*
- Sixth* . . Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited; all lots uncleared within the time aforesaid, shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this sale.
- Lastly*. But should any purchaser or purchasers obtain their lot or lots, and by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay five per cent. interest on the amount of the said purchase, from the day of sale, until the amount of the said bill shall be discharged, and also all charges for the removal of such lots as may not be cleared within the time aforesaid.
-
- Mr. PHILLIPS will be happy to execute any Commission for Gentlemen unable to attend this sale, upon receiving their written instructions.
-
- BILLS**, to be APPROVED by Mr. PHILLIPS, at three and six months' date, from the day of sale, WITH INTEREST, will be accepted for two-thirds of the purchase-money.
-
- N. B. Mr. PHILLIPS notifies, that arrangements are made to accommodate purchasers, by PACKING and REMOVING their purchases to London, or any part of the kingdom, should it be required.

INVITATION TO VISITORS.

Immediately on entering the Barrier Gate commences the Carriage Route of the Grounds of Fonthill Abbey, which the Public are *respectfully requested to follow*, and ADHERE to, as it will be found to embrace all the most *favourite points of*

VIEW OF THE ABBEY, THE AMERICAN GARDENS, THE LAKES,

and the surrounding Country ; and is also the Route especially referred to by Mr. RUTTER, in his work, entitled,

“FONTHILL, and its ABBEY DELINEATED.”

The Public are also entreated not to cut, or admit of the cutting, of any *Trees or Flowers* ; or to digress from the ROUTE, on which they will be directed at every point.

The following is submitted as the *best Guide* for passing through the whole of the ABBEY.

- I. The Eastern Entrance
- II. The Southern Entrance Hall
- III. The Oak and Tapestry Dining Parlour
- IV. Passage—ascend to
- V. Nelson's Turret
- VI. The Western Corridor
- VII. The Oak Library
- VIII. The Cedar Boudoir
- IX. Anti Room
- X. Anti Chamber
- XI. The Eastern Corridor

THE ROUTE.

- XII. ~~~~~The Gallery Cabinet
(return through XI. Eastern Corridor, and X. Anti Chamber, to)
- XIII. ~~~~~The Vaulted Library
- XIV. ~~~~~The Chintz Boudoir—descend
- XV. ~~~~~Latimer Turret—to
- XVI. ~~~~~The Vestibule of St. Michael's Gallery
- XVII. ~~~~~The Grand Saloon, or Octagon
- XVIII. ~~~~~The Western Vestibule
- XIX. ~~~~~The Great Hall
(descend upon Lawn, then return through XIX. Great Hall, XVIII. Western Vestibule, XVII. Grand Saloon, to)—
- XX. ~~~~~The Eastern Vestibule
- XXI. ~~~~~Portal beneath the Organ Gallery
- XXII. ~~~~~Great Dining Room
- XXIII. ~~~~~Crimson Drawing Room
- XXIV. ~~~~~The Grand Drawing Room
- XXV. ~~~~~Becket's Passage
- XXVI. ~~~~~Octagon Cabinet
(return through XXV. Becket's Passage, to)
- XXVII. ~~~~~Northern Passage
- XXVIII. ~~~~~The Crimson Breakfast Parlour
(return to XXVII. Northern Passage, and proceed to)
- XXIX. ~~~~~The Porcelain Room
- XXX. ~~~~~Lobby
- XXXI. ~~~~~Vestibule of King Edward's Gallery
- XXXII. ~~~~~King Edward's Gallery
- XXXIII. ~~~~~The Vaulted Corridor
- XXXIV. ~~~~~The Sanctuary
- XXXV. ~~~~~The Oratory, back to XXXIV. Sanctuary, and up
- XXXVI. ~~~~~Lancaster Turret—to
- XXXVII. ~~~~~Upper Lancaster Room
- XXXVIII. ~~~~~The Lancaster State Bed Chamber
- XXXIX. ~~~~~The Lancaster Anti Room
- XL. ~~~~~The Lancaster Gallery
- XLI. ~~~~~The Tribune Room—ascend
- XLII. ~~~~~Lancaster Stair Case—to
- XLIII. ~~~~~The Duke's Chamber
(descend XLII. Stair Case to)
- XLIV. ~~~~~Duchess' Anti Chamber
- XLV. ~~~~~Dressing Room
- XLVI. ~~~~~Passage

THE ROUTE.

- XLVII. ~~~~The Duchess' Chamber
 (return through XLVI. Passage, XLV. Dressing Room, XLIV. Anti Chamber—descend XLII. Stair Case to XXX. Lobby, XVII. Grand Saloon, and proceed to XVIII. Western Vestibule to)
- XLVIII. ~~~~Lobby
- XLIX. ~~~~Great Stair Case Tower
- L. ~~~~The North Western Arcade
- LI. ~~~~The Western Nunnery
- LII. ~~~~The South Western Arcade
- LIII. ~~~~The Southern Nunnery
- LIV. ~~~~The South Eastern Arcade
- LV. ~~~~The Eastern Nunnery
- LVI. ~~~~The North Western Arcade
- LVII. ~~~~The Northern Nunnery
 (pass through L. North Western Arcade, to XLIX. Great Stair Case Tower, to)
- LVIII. ~~~~Platform of the Great Stair Case Tower
- LIX. ~~~~The Central Tower—ascend to
- LX. ~~~~Gazelo, or Star Chamber
- LXI. ~~~~The Tower Gallery
 (descend LIX. Central Tower, LVIII. Platform, XLIX. Stair Case to Basement, and enter XIX. Hall, and round Foot of Stairs to)
- LXII. ~~~~Western Cloisters
- LXIII. ~~~~Fountain Court
- LXIV. ~~~~Anti Room
- LXIX. ~~~~Gothic Cabinet
- LXX. ~~~~Lobby
- LXXI. ~~~~Terrace
 (crossing LXX. Lobby, LXIX. Gothic Cabinet, and LXVIII. Lobby, to)—
- LXXII. ~~~~Western Yellow Drawing Room
- LXXIII. ~~~~Eastern Ditto
- LXXIV. ~~~~St. Michael's Gallery, to
- (GRAND SALOON OR OCTAGON, AND REPOSE.)

AN

ALPHABETICAL INDEX

TO

THE PAINTERS' NAMES,

With reference to the Lot as NUMBERED.

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ORDER OF SALE.

1st Day	Books and Books of Prints	Tuesday, 9th September.
2d Day	Ditto Ditto	Wednesday, 10th September.
3d Day	Ditto Ditto	Thursday, 11th September.
4th Day	Ditto Ditto	Friday, 12th September.
5th Day	Ditto Ditto	Saturday, 13th September.
6th Day	Ditto Ditto	Tuesday, 16th September.
7th Day	Ditto Ditto	Wednesday, 17th September.
8th Day	Ditto Ditto	Thursday, 18th September.
9th Day	Ditto Ditto	Friday, 19th September.
10th Day	Ditto Ditto	Saturday, 20th September.
11th Day	Unique and Splendid Effects,	Tuesday, 23d September.
12th Day	Ditto Ditto	Wednesday, 24th September.
13th Day	Ditto Ditto	Thursday, 25th September.
14th Day	Ditto Ditto	Friday, 26th September.
15th Day	Ditto Ditto	Saturday, 27th September.
16th Day	Ditto Ditto	Tuesday, 30th September.
17th Day	Ditto Ditto	Wednesday, 1st October.
18th Day	Ditto Ditto	Thursday, 2d October.
19th Day	Books and Books of Prints	Friday, 3d October.
20th Day	Ditto Ditto	Saturday, 4th October.
21st Day	Ditto Ditto	Tuesday, 7th October.
22d Day	Ditto Ditto	Wednesday, 8th October.
23d Day	Ditto Ditto	Thursday, 9th October.

ORDER OF SALE.

24th Day	~~~~~	Pictures and Miniatures	~~~~~	Friday, 10th October.
25th Day	~~~~~	Ditto	Ditto ~~~~~	Saturday, 11th October.
26th Day	~~~~~	Ditto	Ditto ~~~~~	Tuesday, 14th October.
27th Day	~~~~~	Ditto	Ditto ~~~~~	Wednesday, 15th October.
28th Day	~~~~~	Unique and Splendid Effects		Thursday, 16th October.
29th Day	~~~~~	Ditto	Ditto ~~~~~	Friday, 17th October.
30th Day	~~~~~	Ditto	Ditto ~~~~~	Saturday, 18th October.
31st Day	~~~~~	Ditto	Ditto ~~~~~	Tuesday, 21st October.
32d Day	~~~~~	Ditto	Ditto ~~~~~	Wednesday, 22d October.
33d Day	~~~~~	Books and Books of Prints	~~~~~	Thursday, 23d October.
34th Day	~~~~~	Ditto	Ditto ~~~~~	Friday, 24th October.



Twenty-fourth Day's Sale,

FRIDAY, the 10th of OCTOBER, 1823,

Commencing at HALF-PAST TWELVE precisely.

From Lot 1 to Lot 100 will be Sold this Day.

Being the FIRST DAY of PICTURES.

Mignon

- LOT 1 **A** Small Flower Piece, with a Lizard and Shells;
and a Ditto by Baptiest—In No. 23.

Cuyp

- 2 A small Portrait of a Youth—In No. 39.

Taunay

- 3 A small oval Landscape, painted with transparent effect—In No. 39.

Callot

- 4 Infernal Spirits; on *black marble*—In No. 39.

Breughel

- 5 Two small upright Landscapes, with Wood and Water
—In No. 22.

Van Kessel

- 6 A Landscape with numerous Birds—*highly finished*,
small—In No. 39.

Quintin Matsys

- 7 A Study of two Heads; one of them of an Old Man in Prayer, the other with a Rosary—In No. 39.

Brackenburg

- 8 The Lace Maker—In No. 23.

Stork

- 9 A Calm, with Ships at anchor, and Boats—In No. 29.

Van Dalen

- 10 Interior of a Church, with Figures—delicately finished—In No. 39.

Guercino

- 11 Head of an Angel, a Study for a Part of the Annunciation—In No. 22.

Corregio

- 12 Heads of a Virgin and Child—elegant copy—In No. 22.

Dobson

- 13 Portrait of KING CHARLES's Dwarf—In No. 27.

Cosway

- 14 A miniature portrait of a Lady—In No. 69.

Netscher

- 15 A Lady seated, playing on the harpsichord—In No. 23.

Grief

- 16 A DEAD HARE, with PARTRIDGES, SNIPE, and DOG, in a Landscape, *very highly finished*—an upright—In No. 22.

Steenwyck

- 17 A View in the Interior of a Church, *small*—In No. 22.

Daniel

- 18 A pair of Drawings, VIEWS in INDIA, framed and glazed—In No. 44.

Siquerra

- 19 St. Francis at Devotion, 1796—In No. 41.

West

- 20 A small Landscape with Figures, Stag Hunt—In No. 41.

Rothenhamer

- 21 Day of Judgment, highly curious—In No. 39.

Jordaens

- 22 Virgin and Child in a Garden of Flowers—In No. 39.

- 23 A curious enamel of QUEEN MARY, Wife of Philip, with the red and white roses, and an inscription engraved recording their joint titles—In No. 22.

Stella

- 24 A small miniature painting after Titian—In No. 69.

G. Hayter

- 25 Portrait of Cardinal Wolsey—In No. 73.

Coello

- 26 Portrait of the DUKE of ALVA in a *Cuirass*, and with a Mareschal's Baton,—highly finished—In No. 73.

Jansen

- 27 Portrait of King Charles—In No. 12.

Mignard

- 28 The Countess de Grammont, a portrait—In No. 47.

Raphael

- 29 The Entombment of our Saviour, with the Virgin and attendant Group, richly coloured—In No. 38.

Perugino

- 30 Virgin and Child, and Landscape in the distance—In No. 38.

Aberli

- 31 View of a Swiss Cottage, with Water, Pasture Grounds and Figures—*finished with great truth to nature*—In No. 44.

Vandewelde.

- 32 A Storm with Ship in Distress—In No. 39.

L. Caracci

- 33 The Virgin and Child with Angels—In No. 12.

Andrea Orcagna

- 34 A Crucifixion, painted upon a gold ground, *a rare and early specimen of Italian art.* From the Campo Santo di Pisa—In No. 72.

A. V. Velde

- 35 A small Landscape with Cattle and Figures, a cabinet jewel—In No. 26.

A. V. Velde

- 36 The companion, equally fine—In No. 26.

Le Nain

- 37 A Woman with her Children consulting a Lawyer, to whom she is giving his Fee; full of character—In No. 24.

West

- 38 The Virgin and Dead Christ—In No. 14.

West

- 39 The companion, St. Anthony of Padua—In No. 14.

Teniers

- 40 An Interior, The SMOKERS, with Casks, Jug, &c. faithfully pourtrayed; *an upright*—In No. 38.

Velasquez

- 41 Portrait of a Lady—In No. 38.

A. Cano

- 42 A Portrait of Don Estovan de Vargas

P. Veronese

- 43 A finely coloured Portrait of Catharine Cornaro—In No. 38.

Bassano

- 44 Noah going out of the Ark—In No. 38.

Netscher

- 45 Portrait of the Princess of Orange and Child holding a Basket of Fruit and Flowers—In No. 24.

Brawer

- 46 An Interior, with Dutch Boors Fighting—In No. 38.

Callot

- 47 The Dance under the Oak, with a variety of Figures—In No. 24.

Filippo Laura

- 48 Venus and Adonis, and Bacchus and Ariadne, a pair—In No. 12.

Cuyp

- 49 A Sheep and Lamb in a Landscape, stile of Cuyp,—In No. 41.

Salvator Rosa

- 50 A Philosopher at Meditation—In No. 38.

Phil. Wouvermans

- 51 A Party in a Travelling Waggon, with an Escort of Cavalry crossing a Brook; Beggars in the front ground, and Children tumbling—In No. 28.

L. da Vinci

- 52 The Salvator Mundi—In No. 24.

Mieris

- 53 A highly finished Portrait of a Lady as one of the Muses—In No. 26.

Backhuysen

- 54 The Landing of King William the Third, when he visited his Dutch States in 1691—In No. 28.

Backhuysen

- 55 The companion—In No. 28.

Steenwyck

- 56 The Interior of a Cathedral, a *chef d'oeuvre* of the master—In No. 38.

P. Neefs

- 57 A Church Piece with beautiful perspective, and Figures
---In No. 38.

Holbein

- 58 A small highly finished PORTRAIT of a Lady, in a
rich dress—In No. 39.

Poelembourg

- 59 A Landscape with Ruins, and a *Reposo* of a Holy
Family, and other Figures. From the *Duc du*
Choiseuil's Cabinet—In No. 37.

Caracci

- 60 Virgin and Child, St. John and Lamb, in a Landscape
—In No. 38.

Michau

- 61 A *Pair*, View on a River with Boats and Figures, and
a Landscape with Waggon, Horses, and Figures,
and a Town in the distance—in his highly finished
manner—In No. 38.

Breughel

- 62 Two of the ELEMENTS, Air and Water, a pair of
perfect Pictures from the ESCURIAL. The *Fish*,
Birds, and *Figures* most elaborately pencilled; in
ebony frames, with mouldings of *or-moulu*—In No.
38.

Rubens

- 63 LE JARDIN D'AMOUR, containing Portraits of Rubens,
his Wife, Vandyke, Snyders, &c. brilliantly coloured,
and in which is introduced the celebrated CHAPEAU
DE PAILLE Portrait—In No. 24.

Jan Steen

- 64 Sampson and Dalilah, highly finished—In No. 39.

Capella

- 65 A Calm with Fishing Boats and Sloops off a sand bank
on the coast of Holland—In No. 39.

Steenwyck

- 66 The Court Yard of a Palace, with Figures representing the Interview between Dido and Æneas; the latter painted by *Pourbus*. This specimen is from the Collection of the Prince of Hesse Cassel, date 1610—In No. 41.

Ostade

- 67 His own Portrait, engraved—In No. 26.

Ostade

- 68 Portrait of his Wife, engraved—In No. 26.

Ostade

- 69 Interior of a Farm House, coloured equal to *Rembrandt*—In No. 26.

C. Loti

- 70 The Holy Family and St. Francis, very sweetly painted, in an ebony and gold frame—In No. 39.

Jan Steen

- 71 The Interior of a Cabaret, with Figures, full of character—In No. 24.

Jan Steen

- 72 Boors Quarrelling at a Village Feast—In No. 24.

Wilkin

- 73 The Adoration of the Shepherds; a fine *drawing* after Titian, with plate glass. For this Mr. BECKFORD paid the artist 100 *guineas*—In No. 41.

Teniers

- 74 The Flemish Musicians—In No. 26.

Paul Potter

- 75 View of a Dutch Village; a Herdsman driving Cattle, with Portrait of himself on Horseback—In No. 23.

Breughel and Rothenhamer

- 76 A Landscape, with the Judgment of Paris, elegantly composed—In No. 69.

A. Mantegna

- 77 CHRIST in the GARDEN; his Disciples sleeping in the front ground: in the half distance, in a sultry Landscape, are armed Figures and Captives, with allusion to the Persecution of the early Christian Converts; in the Sky, is an Angel with a Cup—a surprising and valuable early specimen—In No. 38.

Sculken

- 78 A Lady holding a Candle, in a rich Dress trimmed with Ermine, —*most exquisitely finished*—In No. 26.

Breughel and Van Balen

- 79 A Landscape; a Garden Scene, with the Virgin, Child and Infants presenting Flowers; an elaborate and beautiful picture—In No. 38.

Van Eyck

- 80 The *Entombment of a CARDINAL*, with many *Portraits*; an elaborate and very curious Specimen—from the Collection of the late EARL of BESBOROUGH, at Rochampton—In No. 41.

Terburg

- 81 A Lady drinking a Glass of Wine, and a Cavalier asleep, from the Choiseuil Gallery, engraved—In No. 26.

Vanderneer

- 82 A River Scene by Moonlight, with Village in the distance, and Figures—*fine effect*—In No. 39.

A. Carracci

- 83 A Grand Landscape with Figures Sporting—In No. 24.

Franks

- 84 The Adoration of the Magi, with many Figures—In No. 22.

Teniers

- 85 The “Gazette Reader,” a true and well known gem of this Master—In No. 26.

Old Breughel.

- 86 A grand FETE with many Figures; a curious and singular specimen in his finest manner—In No. 38.

Jansen

- 87 A Grand Landscape with Ruins, and Group of Cattle in the fore-ground—In No. 23.

Jamieson

- 88 A whole length Portrait of the REGENT MURRAY, in *Highland costume*; a well-finished and highly interesting historical portrait—In No. 38.

Breughel

- 89 A small upright Landscape, with the Story of Balaam and his Ass—highly finished

Vanderwerf

- 90 *Boreas* carrying off *Orethea*, a beautiful composition, finished equal to G. Dow—In No. 12.

Mieris

- 91 *A Man selling Fish to a Lady*, an elaborately executed and perfect production from the pencil of—In No. 12.

Teniers

- 92 The Money-weighers—In No. 23.

Florentine School

- 93 The Annunciation—very highly finished—In No. 39.

Hamilton

- 94 St. MICHAEL, a spirited and elegant upright picture—In No. 23.

Hamilton

- 95 The Virgin and Child, companion to preceding—In No. 23.

The two preceding pictures are appropriate for the sides of an Altar

Stingeland

- 96 Portrait of the Wife of the Burgomaster, *Ordiers*, most exquisitely finished—In No. 22.

Bega

- 97 An Interior with Boors playing at Backgammon—In No. 37.

Cannaletti

- 98 A Pair, VIEWS in VENICE, representing the Buildings and Quay on the side of the River, and Boats and Figures—In No. 27.

- 99 A portrait of an Ambassador from the Emperor of Morocco to his Britannic Majesty in 1682; a highly finished miniature in water colours—In No. 69. *See the description in the upper corner of the painting*

G. Dow

- 100 An Interior with an old Woman, domestically engaged—In No. 23.

End of the Twenty-fourth Day.

Twenty-fifth Day's Sale,
 SATURDAY, the 11th of OCTOBER, 1823,
 Commencing at HALF-PAST TWELVE precisely.

*From Lot 101 to Lot 200,—and from Lot 362 to 380 of
 Miniatures and Enamels,*

Being the SECOND DAY of PICTURES.

Holbein

LOT
 101 **P**ORTRAIT of a Nun—In No. 72.

Garofalo

102 The Circumcision of our Saviour—In No. 23.

Bassan

103 The Presentation in the Temple—In No. 22.

Vanderhelst

104 Portrait of a Man holding a *Pearl*—In No. 28.

Mirevelt

105 Portrait of an Officer in Armour, oval—In No. 28.

Bassan

106 A Lamb prepared for Sacrifice—In No. 41.

Both

107 A Woody Scene with Cattle and Figures, *with glowing effect of Sun*—In No. 12.

Dominichino

108 A grand landscape (circular) with St. Jerome at Devotion—In No. 28.

Slingeland

109 Boy Fishing, exquisitely touched—In No. 39.

Vanderhelst

- 110 Portrait of a Divine—In No. 72.

Le Duc

- 111 The Interior of a Corps de Garde, with many Figures—In No. 28.

Vanderheyden

- 112 View of the Ruins of an ancient Abbey, exquisitely finished—In No. 12.

Swanevelt

- 113 A Landscape with Travellers, circular—In No. 12.

Claude

- 114 A Landscape with Cattle going to Water, circular—In No. 12.

E. Murant

- 115 Landscape and Figures, equal to *P. Potter*—In No. 22.

Holbein

- 116 A small Portrait of the Duke of Savoy, oval—In No. 39.

De Cort

- 117 A Landscape with Ruins and Water—painted with transparent and very pleasing effect—In No. 51.

Jan Steen

- 118 The Village School—In No. 28.

Guido

- 119 The Assumption of the Virgin—In No. 28.

Greuze

- 120 A Child with Muslin Hood, simple and elegant—In No. 12.

Greuze

- 121 A Child with a Shawl—In No. 12.

Ostade

- 122 A small Interior with Four Dutch Boors Regaling—In No. 23.

Rembrandt

- 123 The Head of an Angel—a study for the principal figure in the large picture of Abraham entertaining the Angels—In No. 73.

Murillo

- 124 Mater Dolorosa, *fine*—In No. 73.

Murillo

- 125 Ecce Homo ; companion to the preceding, and *equally fine*—In No. 73.

Steenwyck

- 126 Conversation of Christ and Nicodemus, by candlelight—In No. 39.

Stella

- 127 Adoration of the Magi, on *lapis lazuli*—from the collection of Dr. CHAUNCEY—In No. 27.

Breughel

- 128 A beautiful small Landscape with a Windmill—from the DUC DE CHOISEUL's collection—In No. 39.

Carracci

- 129 Christ Bound, on polished marble—In No. 39.

Breughel

- 130 A small Landscape, with two figures, and a castle on an acclivity, highly finished—In No. 39.

Teniers

- 131 Holy Family, a Pasticcio—In No. 39.

Callot

- 132 Christ Mocked, *rich colouring*—In No. 22.

Slingeland

- 133 A Female with Porringer—In No. 22.

Hobbima

- 134 Landscape, with a Cottage and Church in the distance, and Figures ; *capital, in his very rich tone of colouring*—In No. 24.

Passarotti

- 135 A noble Portrait of Pope Gregory XIII. in a Chair—
In No. 23.

Parmigiano

- 136 The Virgin with the Infant Saviour on her knee—In
No. 23.

Domenichino

- 137 Saint Barbara; painted with great sweetness and
delicacy—In No. 22.

Le Seuer

- 138 Departure of Hagar and Ishmael, delicately coloured
—In No. 39.

Holbein

- 139 A Portrait of SIR THOMAS MORE, with a medal
at his girdle, bearing an inscription; a chateau and
garden scene in the distance—from *Lord Lansdown's*
Collection—In No. 22.

G. Dow

- 140 The "*Dropsical Woman*" with her attendant Phy-
sician, her Nurse, and Daughter—In No. 12.

Van Opstael

- 141 The *Interior* of a grand SALOON of PICTURES, with
characteristic Specimens of the Works of *several*
distinguished *Painters*—finely coloured—In No. 22.

Carlo Dolci

- 142 Judith with the Head of Holofernes, *capital*—In No. 73.
- 143 A SINGULARLY CURIOUS and very ANCIENT
ENAMEL ON COPPER, in three compartments,
representing the Descent from the Cross, the En-
tombment, and Christ in the Garden; in a frame of
solid ebony, expensively carved and gilt—This very
interesting article is of the time of Louis XII.—
In No. 39.

Watteaux

- 144 A Garden Scene, Fete Champetre—In No. 23.

Watteaux

- 145 An Interior, a Card Party at a Masquerade—In No. 23.

Perugino

- 146 The Holy Family—In No. 23.

Teniers

- 147 THE TEMPTATION OF ST. ANTHONY, a brilliant effort of this favorite Artist—In No. 24.

Vanderwerf

- 148 The Three Marias at the Tomb; delicately pencilled—In No. 24.

Wouvermans

- 149 A Landscape, with a fore ground of Sandy Banks, and Figures—In No. 23.

J. J. "Lagrence"

- 150 A Landscape with Cupid and Children playing with a Lamb, elegantly composed—In No. 39.

Teniers

- 151 An Incantation, in his rich and forcible manner—In No. 22.

West

- 152 A Subject from the Revelations—grand and spirited—In No. 14.

West

- 153 A Ditto, the companion—In No. 14.

Holbein

- 154 A highly finished Portrait of a Jew Rabbi, on green ground—In No. 22.

P. Neefs and Gonzales

- 155 Interior of a Church, with many Figures, very highly finished—from the late Henry Hope Esq.'s Collection, Cavendish Square—In No. 41.

Teniers

- 156 A Landscape with Canal, and Group of Boors at the Door of a Cabaret—In No. 22.

Watteau

- 157 Girl crossing a Ford (engraved) one of the richest productions of this Master's pencil—In No. 39.

Teniers

- 158 A small Landscape (upright) with Figures in his silvery tone—In No. 24.

Grief

- 159 The Exterior of a Cottage—with Dead Poultry and Game, and Vegetables, pleasingly grouped, and a Magpie in a cage suspended from a tree—In No. 27.

Sir Anthony Moore

- 160 A beautiful original Portrait of Jeanne d'Archel, of the House of Egmont—In No. 41.

Peters

- 161 A Sea View with OSTEND in the distance, and Sloops, Boats, &c.—In No. 39.

Sir Anthony More

- 162 A beautiful original Portrait of Doña Juana of Austria; the Costume interesting and highly finished—In No. 23.

Bronzino

- 163 Portrait of the young St. Louis Gonzaga, as a Standard-bearer in Armour, with fragments of antique sculpture on a table behind; painted in a grand and fine taste—from the Collection of the MARQUIS of LANSDOWN—In No. 23.

Olho Venius

- 164 A Representation of the TRINITY, in which the artist has introduced his own Portrait, and that of his celebrated Scholar RUBENS—In No. 24.

Peter Petersz Breughel

- 165 A curious Painting, the Conflagration of TROY; a *choice specimen* of this scarce master—In No. 22.

Bassano

- 166 The *Element* WATER, illustrated by a FISH MARKET, with Figures in the front ground; clear and well coloured—In No. 23.

Bassano

- 167 The *Element* FIRE; the companion picture; with figures of Venus and Cupid at the Forge of Vulcan and other incidental subjects—In No. 23.

Breughel and Rothenhamer

- 168 The ELEMENTS, allegorically described by different elegant figures in a luxuriant landscape, embellished with numerous *flowers, shells*, and other natural objects—In No. 24.

Backhuysen

- 169 A Sea Shore with Fishermen, exquisitely finished—In No. 14.

C. Dolci

- 170 Portrait of CARDINAL GHISI, afterwards Alexander VII. the Patron of the Artist—In No. 23.

Rembrandt

- 171 OUR SAVIOUR taking down from the Cross, a *brilliant specimen of this Master*—In No. 23.

Holbein

- 172 A small Portrait on green ground of Francois Dauphin de Viennois, afterwards Francis II.—In No. 22.

Poelembourg

- 173 The Annunciation, *highly finished* and undoubted—In No. 22.

Ruysdael

- 174 A beautiful Landscape, River and Fishermen, *undoubted*—In No. 22.

Ruysdael

- 175 The companion, *equally fine*—In No. 22.

Schalken

- 176 A *highly finished* Portrait of Himself, *equal to G. Dow*—In No. 22.

G. Bellini

- 177 *The Marriage of* ST. CATHARINE, an admirable specimen of this Master; the subject treated with great taste, and very finely coloured. It was formerly in the *Oratory* of the DOGE LOREDANO—In No. 22.

Mazzolino di Ferrara

- 178 The Woman taken in Adultery; a numerous Group of Figures, the countenances of the whole of which are marked with strong expression—another group is finely disposed in a gallery above; the architecture is richly ornamented—In No. 23.

Rubens

- 179 The Wise Men's Offerings, *richly coloured*—In No. 23.

Gaspar Poussin

- 180 A *grand Classical* LANDSCAPE and FIGURES—In No. 23.

L. da Vinci

- 181 The INFANT SAVIOUR seated before a rocky background, between the Trees of Life and Knowledge; the Serpent, slain, is thrown over a branch of one of them; under the foot of the Infant is the Apple—it is exquisitely finished—In No. 23.

Watteaux

- 182 Two pair, the FOUR AGES, *pleasingly represented by* Groups of Figures *emblematic* of the several Stages of Life, at their various pastimes; *chef d'œuvres* of this Master—from the MARQUIS BUTE'S Collection—In No. 24.

S. Rosa

- 183 *The Interview between JOB and his FRIENDS*, one of whom, habited as a Philosopher, is reasoning with him, while a Soldier, clad in Armour, with uplifted arms, and bitter expression of grief upon his lip, is commiserating the Patriarch. The Tempter appears above. The pathos of the story is greatly enhanced by the solemnity of the colouring—In No. 24.

It was formerly in the SANTA CROCE Collection, and has always been considered to be one of the *finest* of S. ROSA's productions

W. Mieris

- 184 *The JUDGMENT of SOLOMON*; a most elaborately finished picture—In No. 23.

Guido

- 185 *The Virgin, with our Saviour, St. John and St. Joseph in a Landscape*—In No. 22.

Claude

- 186 *A Grand Landscape with the Story of Io, from the Duke de Choiseul's Cabinet, engraved*—In No. 22.

Backhuysen

- 187 *A SEA VIEW on the Coast of Holland, with a Man of War bearing a Dutch Admiral's Flag, lying too, for its Boat and Crew, which is rowing towards it; and other vessels steering their various courses, with a ship at anchor under the land, and a sloop is turning to windward with a fresh breeze; the sea characteristically agitated, and coloured with great truth; a choice specimen of the master, from the Collection of Mr. VANDERGUCHT*—In No. 23.

Paul Potter

- 188 *A Pied Horse in a Landscape*—In No. 69.

Garofalo.

- 189 THE VIRGIN PRESENTING THE INFANT, (who is standing on a cradle,) to *Elizabeth* with the Infant *St. John*, accompanied by two Saints. A Landscape, which is seen through an opening above, the Group is surmounted by the Heavenly Choir: an admirable chef d'œuvre—In No. 24.

P. de Hooge

- 190 An INTERIOR, a Lady elegantly dressed in a white satin robe, with a Spaniel on her arm, approaching the outer hall to receive a Gentleman in full dress—a female Servant with a basket before her, domestically employed, and caressing a Hound. The sunny light thrown on the Buildings on the opposite side of the canal, running before the house, produces a fine effect at the entrance door, and happily diffuses itself with the lights through the window, and from the anti-chamber: a faithful portraiture of a Dutch House—In No. 23.

This picture is truly magical, and has ever been esteemed a *chef d'œuvre* of the master.

P. De Hooge

- 191 The Interior of a Room with a Woman weighing Money—In No. 28.

Dominichino

- 192 VIRGIN, CHILD, and ST. JOHN—In No. 28.

Engraved by VITALLI, but is unpublished—the COPPER PLATE and the IMPRESSIONS, and ORIGINAL DRAWING, will be sold *with* the picture

Teniers

- 193 Landscape with Beggars by the Road Side, a cabinet gem—In No. 26.

Van Huysum

- 194 A SCULPTURED VASE of FLOWERS placed on a *Marble Table* in a Garden Scene; a truly fine specimen of the noble taste with which Van Huysum embellished his correct representations of Nature. It is painted on a light ground, and is of his finest time and manner—In No. 23.

It was formerly in the DUC DE PRASLIN's Cabinet, and is described in No. 88 of that Catalogue

Westall

- 195 PASTORAL FIGURES, in a pleasing Landscape, happily grouped; in *his rich tone of colouring, a sketch*, 1809—In No. 23.

Solario

- 196 ECCE HOMO. The character of the Saviour is contrasted by that of two others; one *front face*, the other in *profile*; the drapery of the former, open in front, exposes the livid marks of stripes upon his body—very richly and finely coloured, and worthy of *Leonardo da Vinci*, to whom it has been often attributed by connoisseurs of eminence—In No. 72.

Guerchino

- 197 Rinaldo and Armida, vigorously painted—In No. 23.

Teniers

- 198 Exterior of a Farm House, with Figures, *engraved by Le Bas* as “*La Ferme*”, capital—In No. 26.

West

- 199 ABRAHAM and ISAAC proceeding to the *Place of Sacrifice* on MOUNT MORIAH; the Attendants in the back-ground: one of the well-composed and finely-coloured performances of the late *President* of the *Royal Academy*; a noble gallery picture — In No. 24.

Fr. Mieris the Elder

- 200 A Lady in a Satin and Fur Cloak, and with Satin Drapery, seated in an Apartment, and feeding a Parrot. *This very rare and precious gem is from the Cabinet of the Duc de Praslin, and was No. 68 in his Cabinet—In No. 26.*

[*The Miniatures and Enamel Portraits by Pettitot, and others, lotted 362 to 380, will be Sold immediately after the above Lot 200.*]

End of the Twenty-fifth Day.

Twenty-sixth Day's Sale,

TUESDAY, the 14th of OCTOBER, 1823,

Commencing at HALF-PAST TWELVE precisely.

*From Lot 201 to Lot 280, and from Lot 381 to Lot 420, will be
Sold this Day,*

BEING the THIRD DAY of PICTURES.

Vanderneer

LOT
201 **A** Sun Set, View on the River with Sailing Boats, &c.
—In No. 27.

Both

202 **A** View on a LAKE at the foot of a Mountainous
Country, with Fishermen hauling their Nets—In
No. 28.

Vernet

203 *A pair*, Sea Storm with Shipwreck, and Sea Port in
Italy—In No. 28.

P. Brill

204 **A** small Landscape—very highly finished—In No. 26.

P. Brill.

205 The Israelites gathering Manna—In No. 26.

F. Laura

206 Virgin and Child, surrounded by Angels—In No. 14.

Domenichino

- 207 The Raising of the Cross, from the Cabinet of the Duke de Tallard—In No. 22.

Lingleback

- 208 A Landscape with Horses and Figures going out Hawking—In No. 37.

Teniers

- 209 Exterior of a Cabaret, with Figures dancing, &c.

Snayers

- 210 Pair of Battles of Cavalry—*spiritedly drawn, and rich in colouring*—In No. 24.

Netscher

- 211 The Interior of a Chamber, with a Lady at her Toilette, and her Attendants; *finished very highly*—In No. 23.

“Dubbles”

- 212 A Frost Piece—View on a Canal bounded with Mills and Buildings, and Figures Skaiting—In No. 28.

Vanderwerf

- 213 The Boy with a Parrot—In No. 23.

C. Dolci

- 214 The Virgin attended by Angels, with a Cardinal kneeling before her; highly finished, a lozenge shaped painting, in a spandrel frame—In No. 23.

Guido

- 215 The Madona and Infant Saviour asleep, engraved—In No. 53.

Netscher

- 216 The Interior of a rich Apartment, with Ladies and Gentlemen engaged in Music and Conversation; one of the most capital pictures known of this great master—In No. 28.

Pynaker

- 217 A Landscape with a Waterfall—In No. 37.

K. du Jardin

- 218 A Landscape with Cow, Sheep, and Ass—In No. 69.

Vanderhelst

- 219 Portrait of a Lady—In No. 24.

G. Dow

- 220 Portrait of *this Artist's* Wife, by himself, a true gem—
In No. 26.

Schidone

- 221 The Reposo in a Landscape, a cabinet jewel from the
Aldobrandini Palace—In No. 28.

P. De Hooge

- 222 An Exterior, with Cottages and Figures—In No. 37.

W. Vandewelde

- 223 A Calm, with Fishing Boats, in *his silvery* manner,
ENGRAVED by MAJOR—In No. 24.

Peter Neefs

- 224 Interior of the CATHEDRAL at ANTWERP, Figures
by *Franks*, by torch-light

Rembrandt

- 225 PORTRAIT OF A RABBI, painted with rich and powerful effect; one of the most distinguished efforts of this great master's pencil—from the *Collection of M. VANDERGUCHT*—In No. 24.

A. Durer

- 226 THE VIRGIN SUPPORTING THE INFANT *on a table*.
The child is attempting to run, and the word "*Veni*," is inscribed in letters of gold before his extended hand; a beautiful miniature Landscape back-ground. This rare and very curious picture was presented by PHILIP V. to a *Convent of Nuns* at Saragossa—In No. 69.

Grief

- 227 Landscape with DEAD GAME and a CAT—Culinary Utensils, &c.—In No. 27.

T. Stothard

- 228 Four ORIGINAL PAINTINGS, illustrative of the story of *Tobit*, in gold and oak frames of Gothic shape, and suspended in the *Oratory* and *Sanctuary*. Those were painted by Mr. Stothard for an Altarpiece, designed by the late Mr. James Wyatt

Ruysdael

- 229 A beautiful Woody Landscape with Figures, and a View of the Castle of Bentheim—In No. 12.

Victor

- 230 JOSEPH telling his Dream to his Father and Brothers, remarkable for its characteristic feature of attention and surprise—from the Collection of the COUNT MOREL DE VANDE—In No. 24.

Teniers

- 231 The "DANCE" (circular) at a *Rustic Fete*; a well known and precious morceau of art—In No. 26.

Teniers

- 232 The companion to the preceding; brilliant specimen—In No. 26.

Poelembourg

- 233 THE REPOSO, in a landscape, with Ruins—from the Collection of Lady Clanbrassil—In No. 26.

Poelembourg

- 234 Lot and his Daughters—from ditto—In No. 26.

The two preceding are undoubted, and superior Cabinet Gems of this master

Rothenthaler

- 235 Our Saviour with his Disciples at the last Supper—In No. 23.

Bonifacio Bembi

- 236 The Virgin and Child, with St. Catharine, St. John, St. Jerome, and St. Mary Magdalen, with romantic back-ground; the figures designed in fine taste and richly coloured; a noble gallery picture, *equal to Titian*—In No. 24.

Francis Mieris.

- 237 A Saint at Devotion, with the Cross, and Memento Mori; finished with the precision and perfection, which distinguishes it as one of his best efforts—In No. 26.

Teniers.

- 238 A VILLAGE FETE, known as the “Sign of the Teniers,” with Figures dancing to the music of a Bag-piper; in his grand and bold manner—esteemed a *chef d’œuvre*—In No. 24.

L. da Vinci

- 239 The highly famed LAUGHING BOY, with a Toy in his hand: half-figure: *a beautiful bit of nature, exhibiting, with happiest effect, the truth and sweetness which distinguish the works of this great Master*

It was bequeathed to the late SIR WILLIAM HAMILTON by LADY ELIZABETH GERMAINE; and formerly adorned the so justly celebrated *Arun-del Collection*.—In No. 23.

Caracci

- 240 A Pair, (small ovals) an Ecce Homo and Mater Dolorosa—In No. 22.

Teniers

- 241 The Nativity (a *pasticcio*) undoubted, in the stile of Bassan—In No. 22.

Mieris

- 242 A Lady enticing a Paroquet, with her attendant Page—In No. 12.

Wilson

- 243 A View on the THAMES near RICHMOND, SURREY, with a Barge Sailing and Men Bathing, a *precious gem* of the *English Claude*—from the Collection of Mr. Knight—In No. 26.

Hobbima

- 244 A Landscape, with Ruins and Figures, in his richest tone of colour—In No. 26.

De Vries

- 245 The Interior of a PALACE, in which is introduced a View of a *celebrated Cabinet* belonging to the EMPEROR of AUSTRIA—In No. 51.

Schalken.

- 246 A noble GALLERY PORTRAIT of Himself by *candlelight*; of extraordinary finish—In No. 24.

Ruysdael

- 247 A Woody Landscape with a Lake and Figures fishing—In No. 26.

G. Dow

- 248 The POULTERER'S SHOP—the *well-known Choisneil G. Dow*. At the opening of an arched window is seen a Girl bargaining with an Old Woman for a Hare, which the latter holds up in her left hand. Upon the cill of the window are Poultry and a Blanket, which are reflected as in a mirror on the highly polished surface of a metal pail; a Cock in a Basket is feeding below; a Peasant appears near a door in the distance, bargaining with a Woman for a Fowl: the interior is illumined in a tender warm tone, *This exquisite chef d'œuvre is one of his most elaborate performances*—In No. 24.

Lod. Caracci

- 249 SIBYLLA LYBICA. The Sibyl is seated before a Tablet, and surrounded by a Group of Boys, who

are busily employed in collecting and recording her predictions—In No. 23.

The figure of the Female is in broad and simple style; those of the Boys who are in action, display the finest anatomical design.

This Picture was formerly of *high celebrity* at *Ferrara*, and held subsequently a distinguished station in the Collection of LORD LANSDOWNE, and ever esteemed a chef d'œuvre of this master

West

- 250 St. Michael and the Falling Angels: a grand design—
In No. 41.

West

- 251 St. Thomas à Becket, the companion picture to preceding—In No. 41.

The two preceding lots were painted by the Artist for Mr. BECKFORD, as a design for stained windows; a copy of the latter now forms a window in the angle of the north east or "Becket passage"

Philip de Champagne

- 252 The ADORATION OF THE SHEPHERDS, a grand gallery picture—In No. 22.

A. V. Velde

- 253 Landscape, Cattle and Figures, with a Woman Milking—In No. 37.

Wouvermans

- 254 Landscape and Figures, with Horses going to Water, and a Cavalier on Horseback—In No. 47.

Backhuysen

- 255 A Fresh Breeze with Fishing Boats—In No. 47.

Breughel

- 256 A small upright Landscape—from the *Choiseuil* Collection—In No. 26.

Breughel and Rothenhamer

- 257 Nymphs and Infants, in a rich Landscape, filling the Horn of Abundance, *a superior production of this master's pencil*—In No. 51.

Polidoro da Caravaggio

- 258 The Adoration of the Shepherds, with a Choir of Angels, with circular top, *black and gold frame*—In No. 22.

W. Vandewelde

- 259 A Sea Shore, with a variety of Boats and Figures—In No. 24.

Berghem

- 260 *The very celebrated SEA PORT* from the DUC DE PRASLIN'S CABINET, termed the *Embarquement des Vivres*; and noticed in the Catalogue as one of the three principal ornaments of that Collection. It represents a group of Figures and Cattle on the Shore of the Gulf of GENOA, which is enlivened with Buildings and Shipping, painted in the finest style of the Master.—In No. 24.

Gerard Hoet

- 261 A grand Banquet of Anthony and Cleopatra, who is about to dissolve the pearl—In No. 28.

Agostino Caracci

- 262 The Communion of St. Jerome, the finished study for the large picture—In No. 53.

Rembrandt

- 263 Portrait of an Architect and his Wife—In No. 27.

K. Du Jardin

- 264 A small upright Landscape, Cattle and Figures—In No. 69.

Carlo Maratti

- 265 St. Cecilia attended by Angels, engraved—In No. 28.

Vander Meer de Jong

- 266 Cattle in a Landscape, equal to Karel du Jardin—In No. 27.

Jan Stein

- 267 An Interior with a Boy playing at Marbles—In No. 24.

Dusart

- 268 A Village Feast, with Dutch Boors Carousing—In No. 37.

P. Veronese

- 269 ST. JEROME AT DEVOTION; one of the *grandest works* of P. Veronese, and described as such by several esteemed writers on Art, together with the COMMUNION of *St. Jerome*, (now the property of the BRITISH INSTITUTION,) to which it was a companion in the CHURCH of the MONASTERY of ST. BENEDICT, at MANTUA. They both possess a large share of historical dignity in the air and expression of the figures; a peculiar richness and vigour in the tints and tones of colour, and an equal degree of vigour in the handling and touches. The elevated expression of St. Jerome is doubly recommended by its being wholly devoid of every thing factitious, for the ease, the simplicity, and truth of nature are conspicuous throughout; as also, by the drawing and colouring of the figure, which are evidently after the life. This reference to living objects, for the drawing, colouring, and expression was indeed the almost constant and universal practise of the old masters. It effectually prevented their beauty of form and colour from degenerating into affectation and manner, and their sublimity into bombast. *The more this most masterly picture is contemplated, the deeper will its beauties enter into the heart, because they are congenial with truth, and address our best feelings;*

and most cultivated taste. The Virgin, Infant Christ, and Angels, the objects of the Saint's Devotions, glow with chaste and lively colour, and are most delicately expressed—In No. 22.

Karle du Jardin

- 270 A Landscape and Figures, of the highest quality of art; *a precious and rare gem of this inimitable pourtrayer of nature*—known as the “Diamond”—In No. 24.

Wouvermans

- 271 A Landscape and Figures, a cabinet bijoux, of equal merit and excellence with the preceding, *undoubted*—In No. 24.

Carracci

- 272 Christ crowned with Thorns—In No. 22.

Rubens

- 273 The HOLY FAMILY, VIRGIN, CHILD and ST. JOHN, with ST. JOSEPH, *a grand gallery picture*—In No. 22.

J. Ostade

- 274 A pair, the Interior of a Dutch Cottage with Boors, and Companion (circular)—In No. 37.

Cuyp.

- 275 A brilliant LANDSCAPE with a distant Camp, Soldiers playing at Cards, and a General Officer ascending the Hill, of the *highest quality of this Master*

W. Vandewelde.

- 276 A Storm, the Sea faithfully represented, and two Ships turning to windward—In No. 28.

Teniers

- 277 A Landscape with Cows and Sheep, and Shepherd Piping—In No. 12.

Teniers

- 278 The companion—In No. 12.

Palma.

- 279 The MARTYRDOM of a SAINT, a noble Gallery picture, painted in the finest and boldest stile of this Master—In No. 22.

Eglon Vanderneer

- 280 The Interior of a Chamber with a Lady bathing her hands in a font of Limoge ware, held by a Page characteristically dressed; also a Lady dressing near the side of a bed at the extremity of the Chamber, into which a Gentleman is about to enter, but is prevented by a Female attendant—numerous accessories are dispersed about the Room, and finished with an exquisite correctness and effect, equal to G. Dow.—In No. 28.

This chef d'œuvre was purchased at a public sale of the Collection of a Burgomaster at Amsterdam, at *twenty thousand francs*

[The Cameos and Intaglios, &c. lotted from 381 to 425, will be Sold immediately after the above Lot 280.]

End of the Twenty-sixth Day.

Twenty-seventh Day's Sale,

WEDNESDAY, the 15th of OCTOBER, 1823,

Commencing at HALF-PAST TWELVE precisely.

From Lot 281 to Lot 361 will be Sold this Day.

Teniers.

- LOT
281 **T**HE Interior of a Kitchen, in which is a Female domestically engaged, and a variety of culinary utensils accurately delineated and coloured—*fine*

Breemberg

- 282 A Rocky Landscape with a Cascade and Figures—In No. 28.

Wouvermans

- 283 A Landscape with White Horse and Figures, called the Wood-Cutter—In No. 23.

Vanderneer

- 284 A Moonlight, a River Scene with Boats, Cattle and Figures

Ruysdael

- 285 A Fresh Breeze with Vessels—In No. 47.

Albano.

- 286 A Grand Landscape with bold rocky scenery and Cataract, with DIANA and ACTEON, and Nymphs Bathing, *elegantly composed*—In No. 22.

Vandyke.

- 287 Portrait of a young Nobleman and favourite Hound—
In No. 22.

De Vlieger

- 288 A View of *Scheveling* from the Sea Shore, with a
variety of Boats and Figures—In No. 24.

Dusart

- 289 An Exterior, with DUTCH BOORS at the Door of a
Cabaret, carousing and skipping, with the *date*
and *name* of the artist inscribed on the *sign* of
the cabaret—In No. 22.

A. del Sarto

- 290 The Holy Family

Carracci.

- 291 A Holy Family with Our Saviour and St. John, *by*
candle-light

De Heusch

- 292 Landscape, Cattle and Figures—In No. 26.

Teniers

- 293 The SKITTLE PLAYERS, in the Court-yard of a Farm-
house; a woody back-ground, very freely pencilled;
a richly coloured and spirited cabinet specimen—
from the *Duc de Praslin's Cabinet*

Teniers

- 294 The *companion*; Exterior of a PUBLIC HOUSE, and
a Party regaling in the open Air; a Rainbow appears
above the Thatch of the Building. From the same
cabinet

De Heem

- 295 FRUIT and Flowers—*happily grouped*, and finished
equal to *Van Huysum*.—In No 37.

Isaac Oliver

- 296 MARY QUEEN OF SCOTS—a small whole length portrait, in a richly embroidered dress—In No. 24.
This curious GEM ranks, for elaborate and exquisite finish, among the highest class of art, and esteemed equal to the most precious of *Petitot's* works

Bonifacio Bembi

- 297 The ADORATION of the MAGI, in a romantic Landscape, finely coloured, a grand gallery picture

Ludovico Carracci

- 298 St. Francis in Ecstasy—In No. 14.

Gainsborough

- 299 A GRAND LANDSCAPE, a rich woody scene, with groups of Cattle in the distance, a Girl with milk pail, and Man on horseback refreshing his horse with water, and Shepherd and flock approaching the brook In No. 24.

Vanderwerf

- 300 SUSANNAH and the ELDERS, elegantly composed, and coloured with singular delicacy—In No. 24.

Murillo

- 301 BOY blowing Bubbles—In No. 24.

Patel

- 302 A Landscape with Architecture and Ruins—In No. 24

Carracci

- 303 A Grand Landscape with Cataract, and Figures Shooting—In No. 28.

Guerchino

- 304 A Head—In No. 24.

Eglon Vanderneer

- 305 Portrait of a LADY at her Toilette, finished very highly—In No. 24.

Ostade

- 306 The CONCERT—*Boors Singing*—In No. 24.

Gainsborough

- 307 Portrait of a Lady—In No. 24.

Raphael

- 308 The Holy Family—In No. 24.

Ruysdael

- 309 A Landscape with Cottage and Figures, and Church in the distance—in *his richest tone and manner*—In No. 28.

Poelenbourg

- 310 A *beautiful* Landscape, with Architectural Ruins and Figures, and an azure Sky, *an evening scene—a precious little gem, undoubted*—In No. 24.

D. Vleiger

- 311 A Fresh Breeze with Fleet of Men of War getting under weigh, the Dutch Admiral's Ship with a Signal hoisted to the Fleet, and Fishing Boats preparing to depart—In No. 24.

R. Ruysch

- 312 An *elaborately finished* Group of FLOWERS and BIRD's NEST with Eggs (*an enamel*), in an arched top frame—In No. 26.

Guerchino

- 313 CHARITY, with Infants nurtured—In No. 23.

Karle du Jardin

- 314 A Landscape with White Cow and Female with Distaff, *fine*—In No. 23.

Vanderneer

- 315 A Village, with the approach over a Bridge *by Moonlight*—In No. 23.

Murant

- 316 A pleasing LANDSCAPE with a COTTAGE and MILL, and a Church in the distance, and Pigs in the foreground—*finished* equal to *Paul Potter*—In No. 22.

Ostade

- 317 Boors carousing and smoking, and a Group playing Cards—In No. 28.

F. Bolognese

- 318 A Portrait of *Saint Charles Boromeo* at Devotion, with Landscape in the distance; bordered, and richly framed—a drawing—In No. 39.

Cuyt

- 319 A *Ha't* of *Cavaliers* at an Inn Door—In No. 38.

Perugino

- 320 Taking down from the Cross—In No. 37.

Isaac Ostade

- 321 Killing the Ox—In No. 37.

Wouvermans

- 322 A Landscape with Horses and Figures—In No. 37.

Moucheron

- 323 A ditto with Figures by *Linglebach*—In No. 37.

Capella

- 324 Frost Piece with Figures Skaiting—In No. 37.

Michau

- 325 View on the Sea Shore, with Figures and Boats—*a superior specimen of this Master*—In No. 37.

Sasso Ferato

- 326 Marriage of St. Catherine, *fine*—In No. 37.

Corregio

- 327 *Virgin, Child and St. Joseph*—In No. 37.

De Cort

- 328 View of Fonthill Mansion, as erected by the late Alderman Beckford, on the verge of the Lake in the Park, *after the destruction by fire of the ancient mansion, purchased by him with the estate*—In No. 44.

Ostade

- 329 Interior of a Cabaret, *with many Figures regaling themselves, full of character and humour*—No. 47.

Bassan

- 330 Feast by Lamplight—In No. 37.

Guido

- 331 A Reposo—In No. 37.

P. Veronese

- 332 PRESENTATION in the TEMPLE—In No. 37.

Pynaker

- 333 A pleasing Landscape with Cattle and Figures—In No. 37.

Rubens

- 334 The REPOSO, in a Landscape, by *Van Uden*—In No. 37.

Backhuysen

- 335 The Debarkation of KING WILLIAM by *moon and torch light*, with a variety of Figures—In No. 37.

Ostade

- 336 A DUTCH BOOR about to regale himself; a cabinet picture in the richest tone of this favourite master, and highly characteristic—In No. 37.

Dusart

- 337 An Interior, a group of three Boors smoking and drinking; a true painting of this master—from the MARQUIS BUTE'S Collection—In No. 37.

Eglon Vanderneer

- 338 An Interior, with Lady and Gentleman, and the attendant Page drawing the curtain—In No. 37.

Schoevarts

- 339 **TROOPS SACKING A VILLAGE**, with numerous Figures; *finished equal to miniatures*—In No. 37.

Claude

- 340 **A Landscape, Cattle and Figures, View in Italy**—a small circular—In No. 20.

Neefs

- 341 *The Interior of a CHURCH*, with a **Procession** by torch light—an *undoubted* and *rare* specimen of *his inimitable powers* in this line of art—In No. 37.

Steenwyck

- 342 **A CHURCH PIECE**, an Interior with several Figures. In No. 37.

The name of the artist is written on the tomb-stone

Michau

- 343 **A Cabinet Gem**—View on a River with Boats and Figures, and a Village and Bridge in the distance—*exquisitely finished*—In No. 28.

Hayter

- 344 **Portrait of Edward the Sixth**—In No. 51.

Hayter

- 345 **Portrait of Francis the First**—In No. 51.

Stella

- 346 **Virgin and Child, and Elizabeth and St. John**—In No. 26.

Spagnioletto

- 347 **Saint Joseph**—boldly pencilled—In No. 72.

Rubens

- 348 *The Interior of a Chapel*, with two *Personages of Distinction* at devotion, and a *Virgin and Child*, in a gold ground, environed by Angels

West

- 349 **A spirited Composition from the REVELATIONS**

West

- 350 **A ditto**, Companion to the preceding.

Berkheyde

- 351 A Pair, ITALIAN SEA-PORTS, and Evening Scene with Ruins, Cattle, and Figures in the foreground

Jan Stein

- 352 A FETE CHAMPETRE—with a Lady drinking Champagne—In No. 28.

Berghem

- 353 An Upright Landscape with View on a River, and a group of Travellers halting to purchase fish—In No. 28.

J. Wyatt

- 354 A *grand* and *original* DESIGN for FONTHILL ABBEY (*a drawing*)

Terburg

- 355 An Interior, with the *Portraits* of a Burgomaster and his Family

P. Veronese

- 356 The PRESENTATION in the TEMPLE—the *Sketch* for the *large Picture* by this Artist, lotted 269

Teniers

- 357 Monkeys Feasting

Morland

- 358 Young Ass and Pigs in a Landscape

C. Dolci

- 359 Head of a Madona, on a gold ground—(small)

Michau

- 360 View of a Farm, with Cart and Horses, and several Figures

De Heusch

- 361 Mountainous Landscape and Figures

End of the Twenty-seventh Day.

THE FOLLOWING

MINIATURES AND ENAMEL PORTRAITS,

By Petitot, Chatillon, Cooper, and others,

From Lot 362 to 380, will be Sold immediately after Lot 200, a Picture by "F. MEIRIS," page 252 of the 25th Day of the Sale.

362 Two Female Saints, set in gold

363 Two of Saints, on gold ground, in silver mountings

Cooper

364 A portrait of the Duchess of Somerset, in silver case

Petitot

365 LOUIS XIV. in *armour*, decorated with a blue ribband, most exquisitely finished

Petitot

366 LOUIS XIV. at a more *advanced* age, with a *Lace Cravat*, very fine

Petitot

367 *Madame de MONTESPAN*, her head dress ornamented with *Pearls*, in blue drapery with *lace frill*, *beautifully* coloured

Petitot

368 MONSIEUR, *Brother of Louis XIV.* in a *Court Dress*

Petitot

369 ANN OF AUSTRIA, with the hair dressed, wearing a rich *Pearl Necklace* of most precious finish.

Petitot

370 MADEMOISELLE HORTENSE MANCINI, *Niece of CARDINAL MAZARIN*, *celebrated for her beauty*; her left shoulder is covered with a *blue drapery* heightened with *gold*

Petitot

371 MADAME DESHOULIERES, in a *yellow dress*, with blue drapery

Petitot

- 372 LOUIS XIV. when *young*, in a *lace frill*, with full head dress

Petitot

- 373 GASTON of France, full of character and highly finished

Courtois

- 374 HEAD of a *Beautiful Female* holding a *wreath of Flowers*

Courtois

- 375 *Bust* of a YOUNG BACCHANTE

Chatillon

- 376 DESJARDIN the celebrated *Sculptor*

Chatillon

- 377 *The* COUNTESS de FIESQUE

Boit

- 378 PETER the *Great*, *Emperor* of RUSSIA

Lebel

- 379 The ANNUNCIATION, most elaborately painted on *agate*

Isaby

- 380 A *miniature* Portrait of the EMPEROR NAPOLEON, considered a fine resemblance, 1816

THE FOLLOWING

CAMEOS AND INTAGLIOS

Will be sold immediately after Lot 280, a picture by E. VANDERNEER, page 263, on the 26th Day of the Sale.

- 381 Head of Jupiter Ammon, on garnet
 382 Venus Anyadomyne, ditto
 383 A Child in cameo, on jacinth, set in gold as a ring
 384 Meleagur, on platin, antique, ditto
 385 A Female dancing, on fine onyx, of three strata, ditto

- 386 A Mask on onyx, of two-strata, antique, ditto
- 387 Head of a Child, a fragment on onyx, of three-strata,
set in gold as a ring
- 388 Head of Hercules in cameo, set in gold
- 389 A large and fine sardonyx with two figures, engraved
by *Pickler*, set in gold
- 390 An onyx, with the portrait of an Astronomer, engraved
on a fine stone of two strata, mounted in gold as
a ring
- 391 Cupid and Psyche, on garnet
- 392 A Female Greek Head, ditto
- 393 A Nymph and Fawn, ditto
- 394 Europa, ditto
- 395 Eolus, ditto
- 396 Head of a Cherub, on onyx, in cameo, surrounded
with fine opals
- 397 Omphale, on onyx, in cameo, set with fine *brilliants*
- 398 A large sardonyx with three figures, engraved by an
English artist, representing a Maricyæ, set in gold
as a ring
- 399 A large sardonyx, with a Child of cinque cento work
set in gold
- 400 A Head in coral, in high relief, cameo set in gold
- 401 A Mask in cornelian, of cinque cento work, set in
gold as a ring
- 402 A Sacrifice in cameo, finely composed, a fragment of
cinque cento work, set in gold as a ring
- 403 A sardonyx, representing Diomedes devoured by his
own Horses, set in gold as a ring
- 404 Head of an Emperor in cornelian, *antique*, set in gold
as a ring
- 405 Head of Medusa, on onyx, by *L. Pickler*, set in gold
as a ring
- 406 A Mask, on onyx, set in gold as a ring
- 407 Bust of a Lady, of cinque cento work, set in gold as
a ring
- 408 Head of a Lady, with an inscription, antique, ditto
- 409 A Child in cameo on onyx, ditto

LOT 410

Fifty-four unique and inestimable **ANTIQUE CAMEOS**
of EXTRAORDINARY SIZE, and SUPERIOR SCULPTURE.

The irresistible interest excited in every cultivated mind by the inspection of this very valuable Cabinet, is in a considerable degree derived from an infinite number of circumstances to which it relates. The most prominent of these it may be acceptable to mention. In the first place, it will be observed, that this is a truly *unique* collection. Those Medallions, forming fifty-four Cameos, all in the finest state of preservation; are cut in ORIENTAL ALABASTER, and are unique, from being naturally formed in two strata of different colours like Onyx.

The Collection presents four totally different styles, although all were evidently executed at the same epoch, and unite to the exquisite workmanship of the time of BENVENUTO CELLINI, the majestic and sublime style of the original Sculptors. It was, doubtless, from the information afforded by this Collection, when at Rome, that SANTI BARTOLI was enabled to acquire that accuracy which distinguishes his valuable engravings.

These Medallions are inestimable, from their undoubted illustrations of those parts of the original basso-relievos, which, by the accidents of time have been irrecoverably lost.

THE FIRST CASE

Contains the Sculptures from the Arch of Septimius Severus, representing the principal exploits of that Emperor.

No. 1. The first War waged by Septimius against the Parthians.

The upper part of this Medallion represents on one side the Emperor addressing his army, on the other, the raising of the Siege of Nisibes, a city of Mesopotamia. Vologesus, King of the Parthians, is seen flying from the city on horseback.

The middle part of the Medallion contains a General Action between the Romans and the Parthians, in which the former are victorious.

In the lower part, the Roman Army storms and enters the Parthian city of Tharra, or Carra.

This Sculpture is on the right side of the Arch towards the Forum.

No. 2. Is placed at the left of the Arch towards the Forum.

The upper part of the Medallion represents, on the left, the King of Armenia, who meets Severus on his march to attack his Kingdom, and, by gifts, mitigates his anger, and obtains his friendship. On the other side, Severus is seen setting out the ground of his camp, and erecting a Tribunal. The next group to the left, consists of the Tribunes addressing the Soldiery. On the right is Abgarus, King of the Osroeni, throwing himself on the protection of Severus, to whom he brings his Archers and Soldiery.

The lower division contains the Siege of a strongly fortified city of the Atreni, against which the Army of Septimius is advancing a battering ram.

No. 3. On the right of the Arch on the side of the Capitol.

On the left of the upper part, the Emperor is seen addressing the Soldiery from a raised situation, and commanding them to make incursions into Arabia. He is surrounded by Tribunes, with whom he has been conferring. This occurred after Severus had taken Babylon, the capture of which is represented on the right.

The lower part contains the second Siege of the Atreni, against whom, the Emperor now brings a larger and more formidable battering ram. The Atreni raise their hands in a suppliant manner.

On the right is an attack made by the Roman Army on a ruined Aqueduct.

No. 4. On the left of the Arch on the side of the Capitol.

At the top of the Medallion on the left, the Babylonians are escaping over the Euphrates; a little more to the right, they are submitting to Severus. In the next division below, the principal Magistrates of the Arabians address Severus on their knees, as in submission. The next part is the taking of Selucia, a city of Parthia, from which fugitives are seen departing on horseback in all directions; on the right, Artabanus, the King of the Parthians, with other horsemen. On the left, horsemen passing the Tigris. Below are seen the Roman Soldiers engaged in the attack.

On the bank of the Tigris, and also of Euphrates, are seen small receptacles, or aqueducts, such as were formed by the Romans to carry off the overflowings of the rivers, near which they encamped.

Under each of the above Sculptures is represented a procession, marked No. 5. These processions, which are alike in subject, represent Priests in their Robes conducting victims; Soldiers with spoils of the enemy; and Prisoners of War, who, in suppliant attitudes, address the Genius of Rome.

No. 6. Represents Kings and Generals, prisoners of war, adorning the triumph of Septimius Severus.

No. 7. Represents the Four Seasons, with various figures of Fame, bearing appropriate emblems.

THE SECOND CASE

Contains copies of the Sculptures on the Arch, erected to Constantine, on which are represented the Exploits of Trajan; in whose honour they were originally executed. These were taken from the Arch of Trajan by the Romans of the middle ages, and placed on the Arch they now adorn.

1. Trajan, on his return from Coeseiphonta, having addressed the people, elects Partaspartes King of the Parthians.

2. Trajan sacrifices to Silvanns

3. One of the Fugitives who had come from Dacia to Messia, to assassinate Trajan, being arrested, is brought into his presence, where he reveals to the Emperor the plots of Decehalus.

4. Trajan, sacrificing to Diana, affixes to the trunk of a tree the head of a Wild Boar.

5. Trajan addressing the Cohorts.

6. Trajan sacrifices to Apollo.

7. Trajan, after having sacrificed the Bull, offers a Sow and a Ram; holding the sacrificial cup in his own hand. This kind of sacrifice was usually made at the conclusion of a Lustrum, and after having obtained many spoils from the enemy.

8. A Lion which has been killed, is placed at Trajan's feet.

9. Trajan on his return, after a signal victory over Decehalus, enters Rome in triumph, accompanied by two figures, representing Rome and Victory.

10. Trajan sacrifices to "Mars the Victorious."

11. The Romans, encouraged by the presence of Trajan, obtain the victory in a bloody battle with the Dacians.

12. The Romans under Trajan attack the Dacians, whom they conquer with immense slaughter.

13. Trajan returning, after having obtained victories over the Dacians, enters Rome in triumph, accompanied by figures, representing the Genius of Rome, and Victory; the latter placing a Chaplet on his brows.

14. The last victory of Trajan over the Dacians.

15. Huntsmen and Slaves occupied in the care of Horses and Dogs.

16. The Moon, borne in a Victorious Car, preceded by Hesperus (the Evening Star), who holds the reins, represents the Western Victories of the Roman Arms. The aged figure under the Chariot, is the Danube.

17. Partamasirius Arcacides, King of the Armenians, having taken his diadem from his head and placed it at the feet of Trajan, who is standing on a tribunal; the Satrap is waiting, in a suppliant attitude, the restitution of his crown.

18. Trajan having ascended the summits of the Mountains, attacks and destroys the Boars.

19. The beneficent Trajan founds an hospital, for the maintenance and education of children of both sexes in Italy.

20. Trajan having destroyed the fences, hunts the Wild Boars, which he kills with his spear.

21. Trajan formed a high-road from Beneventum to Brindisi, by which he obtained the honour of a Triumphal Arch. The female figure under his Car, represents the Genius of the Road, now open for the reception of carriages.

22. The Sun, drawn in a Chariot, presents a Palm to Lucifer (the Morning Star), who precedes him, symbolically representing the Roman Empire victorious in the East. The old male figure under the Car, represents Euphrates.

THE THIRD CASE

Contains the Sculptures from the Arch of Titus.

1. The ministering Priests bearing sacred vessels, and axes, conduct the victims to the Capitol for the Sacrifice.

2. The procession of captive Jews precedes the Car of Titus, bearing the golden candlestick with seven branches, the table, the cup, and the trumpet of solemn festivals; Roman Knights, adorned with girdles and laurel crowns, accompany the triumph.

3. Priests, in long and flowing robes, leading victims and slaves bearing inscriptions, containing the names of the conquered Generals, and the subjugated Nations.

4. The Bull, clothed in a rich drapery, is led by the soldiers to be sacrificed to Jupiter Opt. Max.

5. Titus in triumph, in a car drawn by four horses, having behind him Victory, who places a crown on his head. Rome leads his horses by the reins, holding in her right hand her spear. Roman Knights crowned with laurel surround the triumph, bearing the consular FASCES.

6. The procession of the Jewish triumph, bearing a personification of the River Jordan.

7. Titus is borne to Heaven by Jupiter in the form of an eagle, who places him among the gods.

THE FOURTH CASE

Contains copies of the Sculptures from the Arch formerly erected to Marcus Aurelius; when the Arch was destroyed, the original basso-relievo were placed in the Picture Gallery of the Capitol at Rome, where they still remain: except that of the Medallion No 3, which is to be found in the Palace Savelli, on the ruins of the Theatre of Marcellus.

1. Marcus Aurelius, placed on a raised Platform, receives the Petitions presented to him by the Ambassadors of the different provinces, and by individuals.

2. Faustina, the Empress, is snatched from the funeral pile, and borne to Heaven by Diana Lucifere, in the presence of Marcus Aurelius. The half-naked youthful figure, represents the Via Lactea at the foot of Mount Taurus, where Faustina died.

3. The Germans (or Parthians) being made prisoners, suppliantly address Marcus Aurelius, who extends his hand towards them.

4. Marcus Aurelius having happily concluded all his wars with the Germans, Marcomanis, the Sarmatians, the Vandals, and other conquered Nations, enjoys a triumph.

5. After the death of Cassio, Marcus Aurelius enters Syria, where the King of Persia and the Persian Ambassadors meet him, and ratify a peace.

6. After the death of Lucius Verres, Rome (or, perhaps, the order of the Senate) personified, presents Marcus Aurelius, with the Government of the whole world.

7. Marcus Aurelius having triumphed over the Nations, fulfils his vow to Jupiter Opt. Max. by sacrificing a Bull.

PICTURES.

A. Mantegna

- 411 Portrait of a Female with a Saint, and Mosaic painted on the reverse—*curious*

Van Eyck

- 412 The VIRGIN in rich crimson drapery holding the infant JESUS on her lap—an Angel presenting an apple, and a Saint kneeling, with uplifted hands at prayer. A Landscape and fortified town in the distance—*a curious and rare production of this master, in fine preservation*

Cannaletti

- 413 A Pair, Buildings (small)

Pynater.

- 414 A Woody Landscape with Figures fording a Brook—
In No. 26.

J. Wyatt.

- 415 An upright Drawing of Fonthill Abbey—In No. 26.

Teniers

- 416 Le Bonne Rouge
417 Sundries
418 Ditto
419 Ditto
420 Ditto
421 Ditto
422 Ditto
423 Ditto
424 Ditto
425 Ditto

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